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on Tamayo y Baus, he might have added that the play has been so highly regarded in this country that it was played at Daly's Theater in New York with the title *Yorick's Love*, and that an excellent translation of it has been published by The Hispanic Society of America.

This new edition of one of the best plays of nineteenth century Spain is welcome. There are too few of the better works of the last century in good editions like this one available to American students.

Ohio State University

W. S. HENDRIX

THE ODES OF BELLO, OLMEDO AND HEREDIA, with an Introduction by Elijah Clarence Hills, G. P. Putnam's Sons, New York and London, 1920. viii+153 pp.

One generally thinks of Spanish-American poets as bold experimenters with new forms, whose innovations have frequently reacted favorably upon the verse of the mother country. Mr. Hills does well in reminding us that an older generation of them achieved excellent results by cultivating the traditional classic forms. French classicism, which determined most of the literary production in Spain and her colonies during the eighteenth and early nineteenth centuries, is usually regarded as an unhappy influence. The drama of the period is almost sterile, but the movement did produce a number of lyric poets of rare excellence; and of all the classic forms the ode is perhaps that one which was cultivated with most success by writers in Spanish.

The three poets here treated are not unworthy of comparison with Menéndez Valdés, Jovellanos, Nicasio Gallego, and Quintana. The same ardent patriotism is expressed with the same perfection of form. If the South American's patriotism assumes an anti-Spanish form, the North American can readily sympathize with his love of liberty and independence. The Chilean, Bello, is represented in this collection by his "*Silva a la Agricultura de la Zona Tórrida*." Olmedo, the poet of Ecuador, is likewise represented by a single long ode, "*La Victoria de Junín*." Heredia, the Cuban, who of course did not live to see the independence of his island, is illustrated by seven shorter poems.

This little book shows the beauty and high typographical standard which one expects in the publications of the Hispanic Society. Mr. Hills has contributed a scholarly bibliography, critical biographies of the authors included, and a brief treatise on the meter of the odes. We are indebted to him for printing the two versions of Heredia's "*Niagara*," as well as the translation of this ode into English, attributed, rightly or wrongly, to William Cullen Bryant.

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G. T. NORTHUP